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# ROCK-A-BYE BABY

## UP ON A TREE TOP.



BY C. A. WHITE.

SONG & CHORUS. White .40	TRANSCRIPTION. Davison .60
GUITAR SOLO. arr. by Persley .40	
SONG & CHORUS. Guitar acc. Persley .40	WALTZ. Duvernet .35
	GALOP. Riche .35

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# ROCK - A - BY BABY

3

## Transcription

on C.A.White's Beautiful Song.

By B.M.DAVISON.

### Introduction.

Rock - a - by ba - by up - on the tree top

*r.h.* *8...*

*rapido.* *l.h.*

*Ad* \*

The musical score is written for piano and voice. It begins with an introduction in 6/8 time, marked with a key signature of two sharps (F# and C#). The piano part features a rhythmic accompaniment of chords and single notes. The vocal line consists of a single melodic phrase: "Rock - a - by ba - by up - on the tree top". The introduction concludes with a *rapido.* section in the left hand, marked with *Ad* and an asterisk. The score is divided into four systems, each with a treble and bass clef staff.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. Measures 5 and 6 continue the previous pattern. Measure 7 features a fermata over a half note in the right hand. Measure 8 contains a complex chordal structure with a trill-like figure in the right hand.

Third system of musical notation, measures 9-12. The right hand continues with a melodic line, and the left hand provides a steady accompaniment with chords and eighth notes.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with some rests, and the left hand continues with a rhythmic accompaniment of chords and eighth notes.

The first system of music consists of two staves. The treble staff begins with a wavy line indicating a tremolo on a whole note, followed by a series of chords and a melodic line. The bass staff provides harmonic support with chords and a simple bass line. The key signature has two sharps (F# and C#).

The second system continues the piece. The treble staff features a more active melodic line with eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The key signature remains two sharps.

The third system is characterized by a dense, rhythmic texture. The treble staff has a series of sixteenth-note chords with accents. The bass staff has a similar rhythmic pattern with eighth-note chords. The key signature is two sharps.

The fourth system concludes the piece. The treble staff has a final melodic flourish with sixteenth notes. The bass staff has sustained chords and a final whole note chord. The key signature is two sharps.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with chords and eighth-note figures.

The second system continues the musical piece, maintaining the same key signature and time signature. It features similar eighth-note patterns in both the treble and bass staves.

The third system shows further development of the melodic and harmonic themes. The treble staff continues with eighth-note patterns, while the bass staff provides a steady accompaniment.

The fourth system features a more complex treble staff with many beamed notes, possibly representing a tremolo or a rapid scale. The bass staff includes markings for the pedal, with the word "Ped" and asterisks indicating where to use the sustain pedal.

First system of a piano score. The right hand features a complex, rhythmic chordal texture with many beamed notes. The left hand plays a steady bass line with chords. The music is in a key with two sharps (F# and C#). The notation includes dynamic markings *pp* and asterisks.

Second system of the piano score. The right hand continues with dense, beamed chordal patterns. The left hand maintains a consistent bass line. The key signature remains two sharps. Dynamic markings *pp* and asterisks are present.

Third system of the piano score. The right hand has a more active, melodic line with many beamed notes. The left hand has a bass line with some rests. The key signature is two sharps. Dynamic markings *pp* and asterisks are used.

Fourth system of the piano score, concluding the piece. The right hand has a final, dense chordal texture. The left hand has a bass line that ends with a sustained chord. The key signature changes to one sharp (F#) in the final measure. Dynamic markings include *p*, *pp*, and *rit.*

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